

Re-Discovering the Trumpet Music of Roberto Milano:

A Study of his *Dúo para trompeta y piano*, *Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)*, and *Idylls of the King for Three Trumpets*.

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Abstract

Roberto L. Milano's musical output exhibits a diversity of styles and compositional genres. Most of his works are influenced by his passion for early western sacred and secular music. Milano was consistent with the use of modal sonorities and nonfunctional harmonies in combination with structures and melodic elements from the Medieval, Renaissance, and Baroque periods. His music is appealing to audiences and demonstrates how he combines different influences into a cohesive whole.

His unpublished works for trumpet are only known by a small group of Puerto Rican musicians. This document illustrates some of the characteristics of Milano's *Dúo para trompeta y piano*, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, and *Idylls of the King for Three Trumpets*. This study includes a brief biography of the composer, an overview of Milano's music, and a musical description of these three works for trumpet. The purpose of this document is to help Roberto Milano's music to become better known by trumpeters, other musicians, and audiences.

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Introduction

Roberto L. Milano's musical output exhibits a diversity of styles and compositional genres. He wrote most of his works for a defined occasion or performer and was influenced by his passion for early Western sacred and secular music. His music works are appealing to audiences and demonstrates how he combines different influences into a cohesive whole. In addition to his instrumental music, he wrote operas, cantatas, and incidental music for theater. Many of his works have been played throughout South America, Europe, and the United States. However, his unpublished works for trumpet are only known by a small group of Puerto Rican musicians. Therefore, the purpose of this document is to help these works to become better known. This study includes a brief biography of the composer, an overview of Milano's music, and a musical description of three of his works for trumpet: *Idylls of the King for Three Trumpets*, *Dúo para trompeta y piano*, and *Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)*.

Biography

Roberto L. Milano was born in New York City in 5 April 1936. From an early age he studied music theory, harmony, and composition with Salvatore Congelosi, an organist at Saint Patrick Cathedral in New York. On March 22, 1953, Milano was awarded with

an honorable mention, for his piano suite *In a Toyshop*, in the Philharmonic-Symphony Society of New York fifth annual competition.¹ Later, he attended the Manhattan School of Music, where he studied composition with Vittorio Giannini, Ludmila Ulehla, and Nicolas Flagello.² As student in the Manhattan School of Music, Milano wrote *The Hired Hand* (1959). The one-act opera based on a poem by Robert Frost was premiered on March 24, 1959 at Carl Fischer Hall.³ After he graduated from Manhattan School of Music, Milano joined the Armed Forces and he taught music theory and orchestration at the United States Naval School of Music in Virginia. He also received a master's degree in musicology from the City University of New York and studied theology at George Mercer School of Theology in New York.⁴

After numerous visits to Puerto Rico during the 1970s, the island's musical diversity inspired Roberto Milano to write several works, including: *Estampas borinqueñas*, *Recuerdos*, *Concierto para piano y orquesta de cuerdas*, and *Serenata para piano y cuarteto de cuerdas* (1975), which was a commission for the Figueroa String Quintet. In 1976 he moved to Puerto Rico, where he taught music theory and composition at the Inter-American University at Cupey campus and at the Puerto Rico Music Conservatory. In addition to his successful musical career, Milano worked as a cultural advisor for the city government of San Juan, where he helped create the Youth Orchestra.

¹ "Girl Composer, 15, Wins Music Prize." *New York Times (1923-Current File)*, Mar 22, 1953. Accessed February 21, 2015.
<http://search.proquest.com/docview/112904767?accountid=14556>

² Mark E. Perry, "Milano, Roberto." *Grove Music Online*, accessed February 21, 2015, *Oxford Music Online*.

³ Salzman, Eric. 1959. "1-ACT OPERA BASED ON POEM BY FROST." *New York Times (1923-Current File)*, Mar 24, 47.
<http://search.proquest.com/docview/114921659?accountid=14556>

⁴ Francisco Figueroa. Program Notes. *Roberto Milano's Requiem 9/11*. Sala de Festivales Antonio Paoli, Santurce Puerto Rico. September 17, 2002.

He also was a priest for the Episcopal Church and a founding member of the Institute for Sacred Music of Puerto Rico.⁵

Roberto Milano died on 30 January 2005, leaving a vast repertoire covering almost all musical genres, and a group of disciples who have become known in the field of composition. Among his most successful students are: Dr. Luis F. Rodríguez, composer and professor of piano at Grand Canyon University, Arizona; José A. Gil, composer and musician in the U.S. Navy; and Manuel Calzada, composer and producer. In a notarized will from 1997, Milano delegates the copyright of his music to his former student José A Gil, who donated all the music to the Puerto Rico Music Conservatory.⁶ Most of Milano's music found in the archives of the de Conservatory is unpublished. Milano's compositions have been performed in the United States, Cuba, Venezuela, Dominican Republic, Spain, Austria, Canada, France, and Italy.⁷ Publishers of Milano's music include: Mercury Press, 440 Music, Abingdon Press, Theodore Presser, Walton Music, Westminster, Pilgrim Press, Editions Viento, and the Conservatory of Music Publisher.⁸

Musical Style

Milano's music presents three major tendencies: the importance of God in his life, clearly manifested in his sacred works, certainly not absent in his secular works; an inclination for mixing compositional elements from early Western music with tonal

⁵ Figueroa.

⁶ Luis F. Rodríguez, Phone Interview, May 5, 2015

⁷ Luis E. Julia. Program Notes. *Concierto Retrospectivo de la Música de Cámara de Roberto Milano*. Sala Jesús María Sanromá, Conservatorio de Música de Puerto Rico, April 22, 2001.

⁸ Julia.

techniques from the twentieth-century; and the need to create music for immediate use and in a musical language accessible to the average listener.⁹ This last one was perhaps inspired by Paul Hindemith's *Gebrauchsmusik* philosophy.

Roberto L. Milano did not categorize himself under any specific twentieth-century compositional style. In his music from the time he lived in Puerto Rico we can identify some approximate compositional periods, but Milano's musical output is homogenous and all of these tendencies can be found widely throughout his work. Hispanic exoticism in his works dates from the 1970s: *Tres danzas sinfónicas* (1974), *Serenata para piano y cuarteto de cuerdas* (1975), *Toccata Ibérica* (1976), *Recuerdos* (1976), *Guanina* (ballet in three parts) (1979), and *Estampas borinqueñas*. In his music from the early 1990s Milano's neoclassical tendencies are very evident. Some works from this time include: *Dúo para viola y piano* (1992), *Música para órgano y orquesta de cuerdas* (1992), *Todas las naciones alaben al Señor* (for mixed choir and string orchestra) (1992), *Sinfonía Colombiana* (1993), *Dúo para oboe y piano* (1995), *Sinfonietta No. 1 (Childhood Memories) for String Orchestra* (1995), *Marcha festiva num. 1 para órgano* (1995), *Dúo para trompeta y piano* (1995), *El cántico de Débora* (1997), *Puerto Rican Folk Suite* (1999). A fondness for the minor mode sounds in his later works. Milano showed little interest in atonality or the *avant-garde* tendencies heard in so many works from the 1960s. Probably his most significant work from the end of his life is the *Requiem 9-11* (2001), where Milano pays tribute to all the victims of the terrorist act of 11 September 2001. This massive composition for solo voices, wind

⁹ Emanuel Olivieri. Liner Notes. *Roberto Milano (1936-2005): Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)*: Luis A. Bermúdez, (flugelhorn), Orquesta Camerata Filarmónica; Emanuel Olivieri, (conductor). Conservatorio de Música de Puerto Rico, 2010, compact disc.

ensemble, children's choir, and mixed choir was premiered on 17 November 2002 at Centro de Bellas Artes Luis A. Ferrer in Santurce Puerto Rico under the direction of Maestro Rafael E. Irizarry.

Overview of Three Works with Solo Trumpet by Roberto Milano

Dúo para trompeta y piano

Roberto L. Milano wrote *Dúo para trompeta y piano* in 1995 for a recital of his music at the Inter-American University at Cupey campus. José Luis Valdés, principal trumpet of the Orquesta Filarmónica Arturo Somohano, and Diana Figueroa, piano professor at the Puerto Rico Music Conservatory, played the premiere.¹⁰ In 1995 Milano started teaching music theory and composition at the Puerto Rico Music Conservatory. The new position gave Milano access to high-level musicians and a performance venue for his music. At the time Milano wrote this piece he was also working on his *Dúo para viola y piano* (1992), *Sinfonía colombiana* (1993), *Four Songs for Low Voice and Piano* (1995), and *Sinfonietta No. 1 for String Orchestra (Childhood Memories)* (1995). Like these other works from the 1990s, Milano's neoclassical tendencies are evident throughout this piece.

Dúo para trompeta y piano is in the typical three-movement form, fast-slow-fast, that appears in most Baroque sinfonias and concertos. The first movement, *Allegro ma non troppo*, is the most interesting in terms of the compositional elements present, such as metric changes, modal sonorities, parallel fifths and octaves, a fugato, and a solo cadenza. The movement begins with a technically-challenging introduction centered on the

¹⁰ José L. Valdés. Personal Interview, March 1, 2015, San Juan, Puerto Rico.

tonality of A-flat. During the introduction Milano changes meters from 3/4 to 3/8, keeping the eighth note the same. After a seven-bar introduction, the main theme (A) sounds in the trumpet. Thematic elements from the introduction are found in mm. 17-20. Milano linked theme A with the introduction by creating an augmentation and more chromatic variation of the melody from mm. 3-6. (See examples 1 and 2.)

Example 1. Roberto Milano, *Dúo para trompeta y piano*, movement I, mm. 3-6.



Example 2. Roberto Milano, *Dúo para trompeta y piano*, movement I, mm. 17-20. Augmentation of the melody from mm. 3-6



The melodic line of the B theme, mm. 21-40, is similar in character to its predecessor. However, in the piano part Milano created a more energetic character by experimenting with a rhythmic motive from the introduction. From mm. 41-59, Milano displayed his knowledge and skills with Baroque counterpoint by developing the B theme through a fugato. The original subject is presented in the bass line; however, it is transposed down a diminished fourth from the original in m. 23. The last measure of the subject refers back to the sixteenth-note runs from the introduction. In mm. 25, the treble voice of the piano states the subject transposed up a perfect fifth, creating a tonal answer. In mm. 49-52, the subject returns to the original key, but this time in the trumpet. Finally on mm. 53-59, Milano presents the last tonal answer in the piano bass line. Another

compositional device found in this movement is a cadenza in mm. 59-77. It begins with a diatonic ascent from G to F in intervals of fourths. The cadenza creates a bridge to the restatement of the A theme in m. 78. In m. 97, the introductory material returns to close the movement.

The second movement, Canzona, is written in a simple ternary form (ABA) and contrasts in character with the rhythmic first movement. An indication to use a mute goes hand in hand with the *piano* dynamic and with the expression marking labeled as *cantabile e sostenuto*. During the rehearsals for the premiere, Milano recommended to José L. Valdés the use of a cup mute.¹¹ Modal references are present through this movement. The movement begins with an accompanimental ostinato in B-flat supporting a sustained melody line based on the Locrian scale on A. For the second phrase, mm. 7-11, Milano uses the same melodic motive as at the beginning: however, this time it is transposed a half step higher. The B section, mm 19-31, has the same contemplative character of the A; however, it is harmonically more stable. The melody is divided into two six-measure phrases. In the first phrase, mm. 20-25, for the first time in the piece the piano plays a harmonization of the melody using sixths and thirds, like you will find in a common duet for brass instruments. Harmonically the first phrase begins with an E minor repeated arpeggio under a melody based on D major. Something similar happens between the melody and the accompaniment in the second phrase, mm. 26-31. The melody is based on a D-sharp Locrian scale and the accompaniment begins on F-sharp major arpeggio. The phrase also ends in a similar manner, with an unexpected cadence to a B

¹¹ Jose L. Valdés.

major chord. In m. 32, the A section returns in its original form; however, this time ends on B major chord.

Like in a concerto of the Classic period, Milano uses the rondo (ABACA') form as structure for the third movement, Marcha. The tempo indicated is Maestoso and is in 3/4 throughout the movement. Even though Milano does not follow the 2/4 and 4/4 time signatures of a traditional march, the movement does have a similar melodic structure and the steady rhythm characteristic of the genre. After a two-bar introduction, played by the piano, the main theme A sounds in the trumpet. The first phrase, mm. 3-5, has a pentatonic character. For the second phrase, mm. 6-9, Milano's uses fragments of the octatonic scale to create the melody. (See example 3.) In m. 9, the piano repeats the main theme one step higher than heard in the original statement.

Example 3. Roberto Milano, *Dúo para trompeta y piano*, movement III, mm. 5-7. Milano's use of the octatonic scale.

The musical score for measures 5-7 of movement III of *Dúo para trompeta y piano* by Roberto Milano is presented. The score is for Trumpet in C and Piano. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 5 starts with a forte (f) dynamic. The trumpet plays a melodic line, and the piano provides harmonic support with chords. Measure 6 continues the melodic and harmonic development. Measure 7 concludes the phrase with a repeat sign.

Theme B, which starts in measure 15, is the shortest in the movement but very similar in character and in sonority to its antecedent. The lyricism of theme C, mm. 40-57, contrasts with the march-like character of the other themes. This section links the first two movements of the piece with this finale. For instance, in mm. 40-45, Milano uses

melodic and rhythmic elements from the main theme of first movement. The same happens in mm. 48-56, where elements from section B of the second movement appear. In m. 58 Milano restates the main theme (A'). The movement ends with a short coda based on thematic material from the introduction.

Milano's use of medieval sonorities such as parallel fifths and octaves in conjunction with contemporary harmonies creates a tonal vocabulary based on modes that most members of the audience will find accessible. His neoclassicist tendencies are very clear in the form, melodies, and in the harmonies of this piece. Overall the writing is idiomatic for the trumpet and would be appropriate for most college and advanced students. He takes advantage of the trumpet's flexible capabilities by writing some technical passages as well as lyrical. Some technical aspects to be aware of are: issues of endurance, meter changes, the use of triple tonguing, and slurred intervals.

Edits Made for the Purposes of Endurance

Luis Bermúdez, second trumpet of the Puerto Rico Symphony Orchestra, played the duet in two recitals in 2001 and 2004. During an interview with Bermúdez, he spoke about the piece and his experience performing and working with Milano. During the interview Bermúdez made his solo trumpet part available for study and pointed out some edits he suggested. All of the alterations were made during the rehearsals in 2001 and approved by Roberto L. Milano. Bermúdez's suggestions were designed to make the piece less physically challenging.¹² For the purpose of this investigation, the original score has not been found; only the revised version from 2001 has been located. José L.

¹² Luis Bermúdez. Personal Interview, February 13, 2015, San Juan, Puerto Rico.

Valdes had provided a manuscript of the original trumpet part transposed to B-flat trumpet. All analysis and description in this document was based on the study of the revised score from 2001.

Bermúdez's first major edit in the piece occurs in the first movement, at measure 57, where ten measures of original music were deleted to allow some rest for the trumpet player before the cadenza. (See example 4.)

Example 4. Roberto Milano, *Dúo para trompeta y piano*, movement 1, mm. 58-67. Deleted section.¹³



Another cut in this movement occurs in m. 78. In the original score the main theme returns in the trumpet after the cadenza; however, in the revised version the piano restates the theme. The last deletion in this movement is in mm. 92-96. In the original version the trumpet played the melody; however, in the revised version the piano carries the melody and the trumpet has rests. In mm. 12-13 and mm. 26-31 of the second movement, the trumpet line was deleted and assigned to the piano. The last edit in the piece happens in the third movement, at mm. 1-2. In the original score the trumpet played a two-bar introduction, scored for the piano in the revised version. (See example 5.)

¹³ Roberto Milano. *Dúo para trompeta y piano*, original trumpet part, San Juan, 1995.

Example 5. Roberto Milano, *Dúo para trompeta y piano*, movement III, mm. 1-2. Original version.¹⁴

The image shows a musical score for two instruments: Trumpet in C and Piano. The score is for measures 1 and 2 of movement III. The tempo is marked 'Maestoso'. The key signature has one flat (B-flat). The time signature is 3/4. The Trumpet part features a triplet of eighth notes in measures 1 and 2. The Piano part provides harmonic support with chords in the right hand and single notes in the left hand.

Only a few expression markings are written in Milano's original manuscript because he was only specific on the initial tempo and dynamics of each movement. However, the solo trumpet part produced by Luis Bermúdez and José L. Valdés has dynamics, articulation, and expression markings. Some of the indications were approved and suggested by Milano, while others are based on the intuitive experience of the performers.¹⁵ In any future publication of the piece, all of these edits should be included in the score.

Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)

Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim), written in June 1999, was dedicated to Luis A. Bermúdez, second trumpet of the Puerto Rico Symphony Orchestra as noted above.¹⁶ Even though this work has never been performed in public, the Camerata Philharmonic Orchestra, conducted by Emanuel Olivieri and

¹⁴ Bermúdez.

¹⁵ Bermúdez

¹⁶ Bermúdez.

featuring Luis A. Bermúdez on the flugelhorn, recorded it.¹⁷ This recording was made possible by a research endowment granted to Olivieri for the recording of Milano's music for solo instrument and string orchestra. The recording also includes *Concerto for Viola and String Orchestra*, featuring violist Emanuel Olivieri and *Concertino for Flute and String Orchestra* with flutist Rubén López. The recording was made on 30 March 2010 in Sanromá Hall at the Conservatory of Music of Puerto Rico in Hato Rey, Puerto Rico.¹⁸

Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim) has three movements. The first movement, "Theme and Four Variations," is inspired by Psalm 23, "The Lord is my shepherd; I lack nothing." This movement is the longest of the three. For the main theme, Milano wrote a melody dominated by intervals of fourths very similar to the opening of the cadenza on his *Dúo para trompeta y piano*. (See examples 6a and 6b). The use of intervals of fourths and fifths as melodic intervals is a very common tendency in Milano's music.

Example 6a. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, movement I, theme, mm. 4-5. Comparison with cadenza from *Duet for Trumpet and Piano*.



¹⁷ Roberto Milano. *Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)*: Luis A. Bermúdez, flugelhorn; Orquesta Camerata Filarmónica; Emanuel Olivieri, conductor. Conservatorio de Música de Puerto Rico, 2010, compact disc.

¹⁸ Emanuel Olivieri. Liner Notes. *Roberto Milano (1936-2005): Sinfonietta No. 2 for Flugelhorn and Sting Orchestra (A Desert Pilgrim)*: Luis A. Bermúdez, flugelhorn; Orquesta Camerata Filarmónica; Emanuel Olivieri, conductor. Conservatorio de Música de Puerto Rico, 2010, compact disc

Example 6b. Roberto Milano, *Dúo para trompeta y piano*. Movement I, cadenza opening measures.



The movement begins with a low F pizzicato in the lower strings preparing the exposition of the main theme by the flugelhorn. The main theme is in D minor and quickly moves in a descending sequence of thirds and sixths created by minor chords in the orchestra. The harmony in this section is tertian but non-functional. There is not a chord in the sequence that functions as a dominant. Another important fact is that the D minor tonality established at beginning of the exposition is not the tonic key but rather the minor dominant of G minor, the key in which the exposition concludes.

In the first variation the flugelhorn is marked *tacet*. Milano based this variation on the rhythmic augmentations of the first five notes of the main theme. The main theme sounds throughout the variation in a quarter-note ostinato in D major played by the cellos and double basses. In the exposition the main theme is in triple meter; however, Milano decides to present the theme in augmentation in the bass line ostinato throughout the variation. The use of 4/4 meter creates a sense of displacement of the first beat of the ostinato over which, Milano develops a beautiful example of syncopated fourth species counterpoint using a descending D major scale. (See Example 7.) The variation ends on a B major deceptive cadence. (See Example 8.) This variation has a chordal character.

Example 7. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, Variation I, mm. 1-4. Fourth species counterpoint.

Largo-Molto Sostenuto ♩ = 50

Violin I
Violin II
Viola
Cello
Double Bass

p *cresc.* *pizz. p* *cresc.*

Example 8. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, Variation I, mm. 19-20. Deceptive cadence.

Violin I
Violin II
Viola
Cello
Double Bass

p *p* *p* *p* *p*

A
V

B
VI

For the most part, Variation II is very energetic and rhythmic. The tempo

indicated is *Andante con moto-quasi scherzetto* and it is in 12/8 meter. This variation can be conceived as a ternary form (A-B-A). Section A, mm. 1-17, begins with an ostinato of a diminished chord in the strings. In m. 2, the first violin is spelling an A-diminished chord in second inversion. In m. 7, the flugelhorn plays a melody formed by perfect fourths in juxtaposition with the diminished chords. In the B section, mm. 18-31, the theme is elaborated, keeping the same harmonic treatment. The A section returns in its original form in m. 32.

It appears that there is no melodic link between Variation III and the other variations. However, harmonically speaking, Milano uses the same sequence of minor chords. The tempo indicated is *Largo* and it is mostly in 2/4 meter, although the meter shifts back and forth between 3/4 and 2/4 throughout the movement. For the most part the harmony in this variation is nonfunctional. There are only two occasions where a half-step resolution in the melody is clearly presented. In m. 26, a C-sharp in the second violins resolves to D in an interior voice. The same happens in m. 50, where a F-sharp of a B-minor 7 chord resolves to the G of C-minor, 9 + b13 chord at the end of the variation. (See example 9).

Example 9. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, movement I, variation III, mm. 49-51. Leading tone resolution.

The musical score for Example 9 shows the leading tone resolution in measures 49-51. The Flugelhorn part features a leading tone (F#) that resolves to F in the Violin I part. The Violin I part is marked *p* and *pesante*. The Violin II, Viola, and Cello parts also feature *p* and *pesante* markings. The Double Bass part is marked *p* and *pesante*.

Milano uses fragments of the octatonic scale to create the melody. From mm. 1-5, a diminished A scale appears in the flugelhorn line. The same scale sounds in mm. 14-26, transposed a whole step higher in the second violin. (See example 10.)

Example 10. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, movement I, variation III, mm. 1-5. Milano's uses of the octatonic scale.

The musical score for Example 10 shows Milano's uses of the octatonic scale in measures 1-5. The Flugelhorn part is marked *p* and features a diminished A scale. The Violin II, Viola, and Cello parts are marked *Div. p*. The Double Bass part is marked *p*. The tempo is marked *Largo* with a quarter note equal to 50 beats per minute.

In variation IV, alla Marcia, Milano's use of harmonic and melodic elements is very similar to variation III. The ostinato in the strings together with the melody underlines a diminished chord. Like in other variations, most of the harmony is nonfunctional. In mm. 11-14 and 19-24, Milano experimented with a contrapuntal technique called "voice exchange." This technique is a very common practice in choral music, a compositional genre that Milano experienced extensively. By using contrary motion, the result was voice exchange between the first violin and the cello-bass line. (See example 11.) In m. 38, the main theme recapitulates in its original form, closing the movement.

Example 11. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, movement I, variation IV, mm. 19-22. The arrows illustrate the voice exchange between the first violin and the cello-bass line.

The image displays a musical score for measures 19 through 22 of Variation IV from Roberto Milano's *Sinfonietta No. 2 for Flugelhorn and String Orchestra*. The score is written for six parts: Flugelhorn, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The Flugelhorn part is mostly silent, with a measure rest in measure 20. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) are marked 'arco'. Red arrows illustrate the 'voice exchange' technique, showing the melodic lines of Violin I and the Cello/Double Bass line crossing each other in a series of four measures. In measure 19, the Violin I line is higher than the Cello/Bass line. In measure 20, they cross. In measure 21, the Cello/Bass line is higher. In measure 22, they cross again. This pattern repeats in measure 23. The Violin II, Viola, and Cello parts provide harmonic support with sustained chords and moving lines.

This is not the first time that Milano wrote a march in 3/4. The third movement of the *Dúo para trompeta y piano* is also a march written in triple meter. There is also a rhythmic connection between these two compositions. Often when Milano writes in 3/4

meter, he uses the rhythmic pattern dotted quarter-eighth-quarter.

The form of the second movement, “Nocturne—the Good Shepherd” can be described as an arch from (ABCB’A’). Like in the first movement, the minor and diminished chords are presented in juxtaposition with major sonorities. In addition, there is also a preference for parallel fifths throughout this movement. For the most part, the melody is built from a combination of diatonic and chromatic intervals, which is one of the main characteristics of Milano’s music.

This movement begins with a succession of minor chords in root position. An example of juxtaposition of the minor and diminished chords happens in mm. 1-2, where the organization of the minor chord actually creates arpeggios of a diminished chord in the basses. (See example 12.)

Example 12. Roberto Milano, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, movement II, mm. 1-2. Arpeggios of diminished chord.

Andante moderato ♩ = 100

Flugelhorn

Violin I

Violin II

Viola

Cello

Double Bass

Con sord.

Con sord.

Con sord.

Con sord.

Con sord.

Con sord.

p b-flat iii *p* g i *p* d-flat v *p* c iii *p* a i *p* e-flat v

The tonal center in this movement is quite ambiguous. After four bars of minor chords, a sudden arrival to B-flat major occurs in measure five. On top of the B-flat major,

the melody begins on the dominant degree, moving toward an F minor scale. In m. 11, the melody arrives at an E-flat minor chord, resolving to A-flat minor in m. 12. From mm. 16-21, the melody is a clear E-major scale over a succession of minor chords in root position. This demonstrates the different tonalities that the composer used in this section.

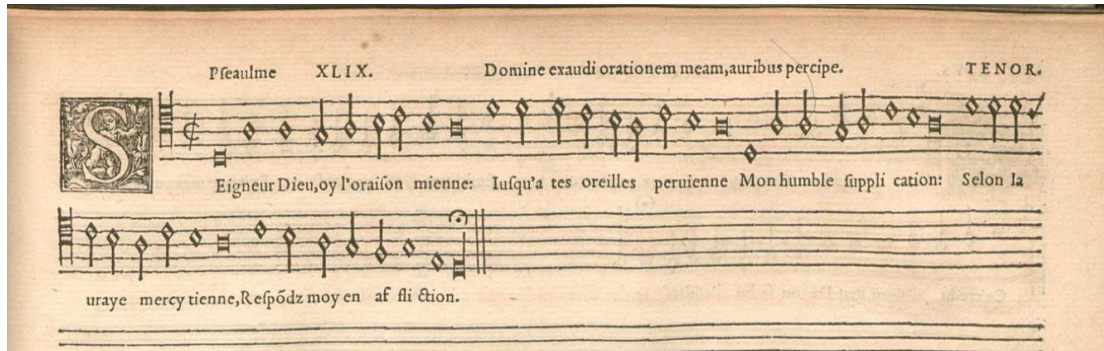
Section B, m. 22, begins with a C major ostinato in 12/8 meter. The ostinato quickly moves to A minor in m. 26, where a new melodic theme begins. The theme is presented in a short canon between cellos, violas, and basses. In this section most of the time the melody moves along with the harmony. In m. 37, the flugelhorn plays the melody over a major mode ostinato. Milano divided the melody into two four-bar phrases. In the first phrase, mm. 37-40, the melody starts in the third of the chord in each measure. However, in the second phrase, mm. 41-44, the tendency is to land on the seventh of each chord. An unprepared modulation to B-flat minor marks the beginning of section C in m. 47. This section has a tenser character than the others. Milano used many metric changes throughout this section. The theme begins in 3/4 and is developed in 4/4, 5/4 and 3/2, creating rhythmic augmentation and prolongation of the harmony. This section's melodic and harmonic structure is based on modal elements. For example, in mm. 47-51, the theme is written in D Dorian. In m. 60, the strings play in A Lydian scale. Under the string scale, the double bass is playing the theme in the key of E major. The same happens in m. 63, but this time with the melody resembling E-flat and the scale is A-flat Mixolydian. This sequence is repeated over and over until the end of section C where Milano arrives at C-sharp Aeolian. The C-sharp becomes the enharmonic of the tonic in m. 76, where the second period of section B returns. The movement ends with the recapitulation of the A theme. Like it did with the return of section B, Milano uses the

second period of the A section. The movement concludes on a C major chord.

The third movement, “Fantasy on a Psalm-Tune,” is a set of continuous variations based on a melody from a Psalm-tune by the French Renaissance composer Loys Bourgeois.¹⁹ The score’s cover page indicates that Milano based this variation on Bourgeois’ tune for the Psalm 130, “Out of the depths I cry to you, Lord.” However, after consulting Bourgeois’ *Cinquante Psaumes de David* (Fifty Psalms of David, 1547), I have found that the indication is incorrect. The melodic theme used by Milano is the tenor part of the Psalm 49 in Bourgeois’ book, a four-voice setting of the Psalm 142, “Lord hear my prayer, with thine ears receive my petition.” (See Example 13.) It is not clear if Milano had confusion with the title of the Psalm he selected, or if he had seen Bourgeois’ melody assigned to the Psalm 130 during his church activities. The latter could easily have been the case. Psalm tunes were usually used for more than one psalm.

¹⁹ Olivieri. Liner Notes

Example 13. Tenor part of Psalm 49 from Loys Bourgeois' *Cinquante Psaumes de David*.²⁰



Marked with a key signature of D major, this movement is the only one in *Sinfonietta No. 2 for Flugelhorn and String Orchestra* that has a specific key. The movement begins with a 16-measure pedal E in the basses. On top of the pedal E, Milano wrote a succession of ninth and eleventh chords, creating a tonal ambiguity between D major and E minor. A sudden change to a new key signature happens in m. 17. The new marking can be interpreted as a C major or A minor; however, this is not the case. Milano only wants to eliminate any reference to a specific key signature. The pedal E continues in the second violin through the new key until m. 28. In m. 18, Bourgeois' theme is presented in *pizzicato* by the lower strings using an A Dorian mode. In m. 29 the first violin plays the theme in the original mode of D Dorian. However, Milano harmonized it with parallel thirds and fifths in the other strings. Milano's transcription of the psalm's original notation is very accurate. Some changes were made to the note values to accommodate the melody to the 3/2 meter. From mm. 39-59, the flugelhorn takes the melody in a chromatic sequence from E to F-sharp. Each entrance of the two-bar theme

²⁰ Loys Bourgeois. *Cinquante Psaumes de David*. Lyons, France: Lyonchez Godefroy and Marcelin Beringen, 1547.

in the flugelhorn is followed by a canonic repetition on the bass line. The bass line begins a fourth higher than the flugelhorn, creating a sequence of fourths between the instruments. (E-A, F-B-flat, F-sharp-B) From mm. 60-67, the pedal note appears on a C, creating a C minor tonal center for the theme played by the violins. From mm 68-77, Milano presents the theme in the flugelhorn using C Mixolydian. Milano develops a transitional section from mm. 78-106. There are no audible elements from Bourgeois' theme in this section. However, Milano reused some elements from the other movements including the use of tremolo in the strings, the scales in quintuplets, and the nonfunctional harmony. In m. 107, the melodic theme returns with G major as tonal center. The G major is strongly supported by a suspended G chord in the basses from mm. 107-120. The melody is played by the second violins in Dorian mode, and harmonized by violas and cello using parallel fifth. In the closing section, mm.121-135, Milano returns to the E as the tonal center. There is tonal ambiguity created by juxtaposition of a suspended E in the basses and the Dorian E in the melody. The movement finishes with an E major chord.

Sinfonietta No. 2 for Flugelhorn and String Orchestra is a good example of Milano's inclination for combining traditional counterpoint techniques with minor modes, chords of the ninth and eleventh, ambiguous tonality, exotic scales, and parallel motions. Overall, the writing is idiomatic for the flugelhorn. He takes advantage of the lyrical qualities of the instrument by exploring the low and the medium register. The instrumentation selected is very suitable for the style and character of the piece. The texture of the harmonies in the strings in combination with the dark sound of the flugelhorn recalls the sounds of Medieval Gregorian chant.

Idylls of the King “Twelve Brief Fanfares for Three Trumpets”

Inspired by Alfred Lord Tennyson’s cycle of twelve poems by the same title, *Idylls of the King “Twelve Brief Fanfares for Three Trumpets”* was written in 1960 during Milano’s military duties.²¹ Tennyson’s cycle of twelve poems is based on a romance from the fifteenth century, *Morte d'Arthur* by Sir Thomas Malory. Each individual poem describe the life and actions of King Arthur and several of his knights, including Lancelot, Geraint, Galahad, and Balin, as well as Merlin the magician and the Lady of the Lake.²² Milano takes the structure of the cycle as inspiration for twelve descriptive fanfares, though not all the fanfare titles match Tennyson’s titles. For the composition he selected some of the main characters of the story, including King Arthur, Guinevere, Lancelot, Merlin, Pelleas, the Excalibur, and the kingdom of Camelot.

Most of these fanfares are fairly short and have a very simple structure. Harmonically speaking, Milano experimented with chromaticism, dissonances, and consonances, modulation to neighbor keys, and counterpoint techniques such as parallel and contrary motion.

In the first fanfare, *Camelot*, the tonal structure is determined by a succession of major and minor triads in root position. *Camelot* was written using first species counterpoint, with all the voices written in parallel motion. Fanfare number eight, *The Passing of Lancelot*, was also written using first species counterpoint, although in occasions the voices move in contrary motion. An example of chromatic modulation can

²¹ Roberto Milano. *Idylls of the King “Twelve Brief Fanfares for Three Trumpets*. (New York, 1960)

²² “*Idylls of the King | Work by Tennyson*.” *Encyclopedia Britannica*. January 1, 2012. Accessed February 26, 2015.

be found in fanfare number nine, *Merlin the Magician*. This fanfare begins with a repeated C augmented chord. In m. 3, begins a linear ascent from D to G-sharp in intervals of thirds. The last chromatic ascent in the fanfare is found in mm. 7-11. The third trumpet moves chromatically, generating a succession of augmented chords from D to F.

Milano often employs continual changes of meter. In fanfares number nine, *Merlin the Magician*; eleven, *The Passing of Arthur*; and twelve, *The Last Tournament*, Milano changes from duple to triple meter. Experimentation with odd compound meter changes can be seen in fanfare number five, *Lancelot*. With only eleven measures, this fanfare starts in 7/8 meter and changes progressively to 9/8, 4/4, and 5/4.

The integration of structure and melodic elements from the Renaissance and the Baroque periods is one of Milano's trademarks. In the second fanfare, *Guinevere*, which is named after the queen of Camelot, Milano used a dance-like rhythm to recreate the elegance of Guinevere. Similar use of long-short-long patterns in triple meter was discussed earlier in the document during the description of *Dúo para trompeta y piano* and *Sinfonietta No. 2 for Flugelhorn and String Orchestra*. This fanfare is written in the key of A Major, using a simple ternary form structure. Section A, mm. 1-8, is divided into two four-bar phrases and ends with an imperfect authentic cadence to the tonic A major. Section B, mm. 9-16, is also divided in two four-bar phrases. This section begins in B-flat and quickly moves to A minor, to end in the dominant of A major. Another compositional element from the Baroque period is found in fanfare number twelve, *The Last Tournament (Prelude and Fuguetta)*. Milano developed a short Baroque fugato,

using material similar to the opening theme of fanfare number nine, *Merlin the Magician*.

(See example 14 and 15.)

Example 14. Milano's *Idylls of the King*. Opening theme fanfare number nine, *Merlin the Magician*.



Example 15. Milano's *Idylls of the King*. Fanfare number twelve, *The Last Tournament*. Fugetta mm. 17-24.

FUGHETTA

I

II

III

Overall the writing in *Idylls of the King* “*Twelve Brief Fanfares for Three Trumpets*” is idiomatic for the trumpet. They would be suitable to be played by most college and advanced students. These fanfares could be performed as a complete work in a recital or individually as an opening for a ceremony. The use of parallel chords in conjunction with contemporary harmonies creates sonorities that most members of the audience will find accessible.

Conclusion

The purpose of this document was to illustrate some of the characteristics of Roberto L. Milano's *Dúo para trompeta y piano*, *Sinfonietta No. 2 for Flugelhorn and String Orchestra*, and *Idylls of the King for Three Trumpets*. After studying his compositions, I can see a constant interest in integrating his passion for early Western music with twentieth-century compositional techniques. Each of the works mentioned in this document is distinctive; however, each of them also displays common elements that represent the composer's style. Milano was consistent with the use of modal sonorities and nonfunctional harmonies in combination with structures and melodic elements from the Medieval, Renaissance, and Baroque periods. Throughout his career, Milano developed his own distinct style of composing. There is no doubt that his music has an important place in the music history of Puerto Rico. In my opinion, these pieces are significant works composed by a thoughtful and inspired composer. Although they have not received major attention, it is my hope that this document will help Roberto L. Milano's music to become better known by trumpeters, other musicians, and audiences.

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Appendix: Permission to Include Musical Examples from Milano's Output.

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Muchísimas Gracias.

Respetuosamente,

Tte. Gil
Washington, DC